

The World.

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JUDGES' VACATIONS.



Of the five parts of the Court of General Sessions but one was open yesterday. The others have closed to give the judges a little vacation. Judge Foster is the only judge holding court.

Of the sixteen jury parts of the trial term of the Supreme Court fifteen were closed. Judge Goff was the only judge holding a jury trial.

Of the six parts of special term of the Supreme Court III, IV, and V, were closed.

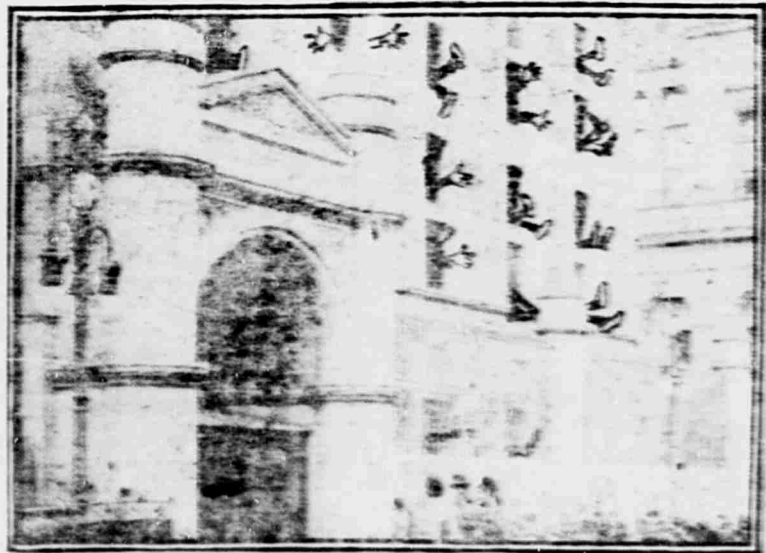
There are seven General Sessions judges, paid \$15,000 a year apiece, to conduct criminal trials in this county. Their number was recently increased in order that they might catch up with the calendar so that the Tombs would not be overcrowded and hundred of defendants who could give bail be allowed to go unfrired.

During the three summer months three of the five parts are closed and the other two sit with short hours. All the parts are closed the Christmas and Easter holidays and on legal holidays. The present plan is further to limit them during the months that they are open by adjourning on the last Friday of the month.



That means that the actual number of weeks the five parts of the Court of General Sessions sit during the year is 184, which, divided among seven judges, is twenty-six each, or half work and half vacation. No court is held on Saturdays or Sundays, making a full week's work consist of five days from 10.30 A. M. to 4 P. M., with an intermission for luncheon and frequent earlier closings.

That figures out that the judges hold court on the average five hundred hours per year, for which they receive \$15,000, or \$30 per hour.



In the Supreme Court the salary is \$17,500, the number of Justices, excluding the Appellate Division, is twenty-one, and the calendar is so far behind that a man who is run over by a street-car has to wait anywhere from two to seven years before he gets a final judgment in his case.

Both the Court of General Sessions and the Supreme Court were recently increased in numbers in order to speed the proceedings of legal delinquencies in the administration of justice.

In the whole of England and Wales twenty-four Justices of the Supreme Court do the full work. These twenty-four Justices, according to the figures submitted by the Lord Chief Justice to the Home Office last November, actually tried and determined 14,000 cases last year.

Letters from the People.

THE EDITOR OF THE EVENING WORLD:
 Sir:—I have the honor to acknowledge the receipt of your issue of the 24th inst. containing an article on the subject of the "Letters from the People." I am glad to hear that you are so interested in the subject, and I am sure that your readers will be so also. I am, Sir, very respectfully,
 Yours truly,
 J. J. J.

A Spring Change in Song Birds.

By Maurice Ketten.



Don't Be a Brute When It Comes to Little Emma's Music Lesson!

Nothing Helps On Piano Playing Like a Little Encouragement.

By Roy L. McCardell.



"O course, you don't do anything to encourage them, and if I was I start little Emma to-morrow you would think at the expense, but I don't mind that so much, it's the way you talk. Some day you'll be making remarks of that kind and you'll hurt people's feelings and get into a lot of trouble, because some people are sensitive about such things, and, anyway, it's culture, and even if it wasn't, you're no right to talk that way!" Having delivered this delicate utterance, Mrs. Jarr closed her lips firmly and shook her head, as if to say, "There, now, I've said it!"

"If you will tell me what you're talking about," said Mr. Jarr, looking at her as if amazed, "I'll be much obliged."

"I'm talking about how well little Emma is getting along with her music lessons, and I said it plain enough. If you would only have the patience to listen!" said Mrs. Jarr with some asperity.

"Just think, she's six, and has only been taking a few lessons and—"

"Mrs. Jarr," said Mr. Jarr, interrupting her, "if I may be so bold as to contradict you, you never mentioned little Emma's name. You started first about not respecting the expense if you began little Emma at something and ran off into a wilderness of words regarding my hurting people's feelings with my tactless remarks about something you did not mention."

"Well, it is beautiful the way you talk about people who play the piano. I have heard you say a dozen times that men who play the piano are no good, and that when they play it the less good they are!"

"And in those exalted sentiments I do still steadfastly subscribe myself!"

"There may be exceptions to the rule, but I haven't met them," said Mr. Jarr, smiling. "Men who play the piano ARE no good! Neither are men, especially women, who wear whiskers. I wear whiskers. In the end they both look all round and stingy like a serpent."

"Gov. Hughes wears whiskers, and he's a lovely man," said Mrs. Jarr, "so that proves you all wrong, and, furthermore, if little Emma has any talent he shall take music lessons, too!"

"Oh, very well," said Mr. Jarr, wearily. "Let him play the piano. Let him do anything."

"I was going to tell you how nicely little Emma played already," said Mrs. Jarr, "but you are not interested in your family. I suppose you'd rather see a seven child though she is, at the washbasin." Here Mrs. Jarr wiped a furtive tear away.

"Emma, come and play your new exercise for your papa!" called Mrs. Jarr.

"I'm playin' wif my dollies," replied little Emma, who was busy in the corner.

"Come and play for your father, let him hear how nicely you can play your scales, that's a darling!" coaxed Mrs. Jarr.

"I don't wanna!" protested the little girl.

Mrs. Jarr picked up the child from the floor and sat her at the piano. "You play when your mother tells you to!" she commanded.

"Yes, play for papa, that's a nice little girl!" said Mr. Jarr, in his most moral manner. "When asked to do anything, dear, do it gracefully and pleasantly."

"I want, I forgot," sniffed the little girl.

"Emma, you play your exercises, and at once!" said Mrs. Jarr.

So commanded, the little girl commenced to cry as if her heart would break and put her hands behind her. Mrs. Jarr endeavored to pull her hands over the keys and the little girl slipped off the piano stool and onto the floor and commenced to squeal and kick.

"There, now!" exclaimed Mrs. Jarr, turning to her husband. "I hope you are satisfied. They hear how you talk about music and I can do nothing with them!"

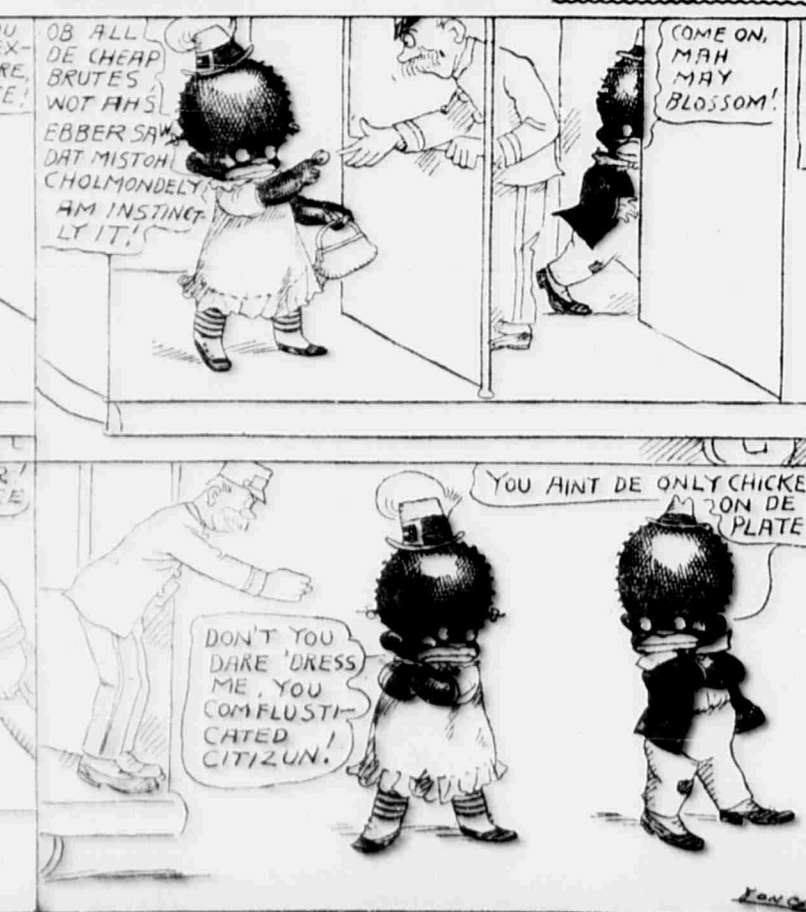
"Don't make it a task for her, she's only a baby," suggested Mr. Jarr.

"Well, anyway, I'll say this for the child, she isn't bold and pert and always showing off like your sister's little girl," said Mrs. Jarr. "And I'm not going to force her in her music, either, but if she don't play better than your sister's little girl, I'll know the reason why!"

Juvenile Courtship



LOVE'S YOUNG DREAM IN DARTTOWN



By F. G. Long

Six Talks to Girls

Speaking and Writing English

By Gertrude Barnum

No. 3—Parts of Speech.



MISFIT parts of speech are as ridiculously unbecoming as misfit clothes. To use nouns and verbs, adverbs, pronouns and adjectives hind side before and upside down is worse than wearing shoes both "rights," or gloves mismatched. Two negatives to express a negation are as bad as two sleeves for the same arm.

Girls should match their parts of speech with the same care that they use in matching ribbons, feathers and lace. How often we hear such glaring mistakes as "Those kind," "Would of went," "Being that it was," "Who will go with you and it?" etc., etc. But a cultivated woman would be no more likely to speak in this manner than to wear her cloak wrong side out and her feather boa round her waist.

It will not do to go upon the theory that the gift of speaking English will descend upon us like the gentle rain from heaven. Some girls "speak by ear," just as they "play by ear," alas! Others imagine they can learn to speak correctly by cramming rules of grammar, lists of "pronominal adjectives," or definitions of "personam" and "ellipsis."

Cramming rules is a great waste of time. The greatest masters of style in all ages were the Greeks, and yet at the height of their civilization they had no system of grammar. The only way to acquire the art of speaking English is to practise it, just as you practise dressmaking under the guidance of good teachers and good patterns.

And who are the best teachers? Not necessarily college professors, who are overtaxed by the traditions of the past, nor the scholarly writers of the old school, whose sentences "drag like a wounded snake their slow length along." It must never be forgotten that the object of speaking or writing is not to show off a knowledge of English, but to say something worth while in such a manner that others shall understand and feel exactly what is meant. Those who make us understand and feel most deeply—these should be our teachers; their style of speech and writing should be our patterns.

Why is it that certain fables, stories and quotations are handed down from age to age? Isn't it because they best express what we all feel, and would it not be well to study the secrets in the dictionaries of phrase and fable and standard books of quotations? Are not the parts of speech in each gem of English literature exactly the right parts of speech in exactly their right places?

Let us begin to mend our slipshod language by listening to ourselves and correcting the expressions we already recognize as vulgar, careless or clumsy. Let us listen to others who speak better than we do. Let us study the authors who have touched the hearts and souls of the whole human race. Let us read the little poems of Tom Moore and Robert Burns, and such simple tales as Gulliver's Travels and Robinson Crusoe, and work our way up to Shakespeare, Milton and the Bible. And let us not forget our own American masters who have written and are writing in the American language.

When we have finished this course of study we shall be able to handle the parts of speech as easily as we now use scissors and thimbles. We shall be able to make our sentences as beautiful as our new Easter bonnets.

Nixola Greeley-Smith

ON TOPICS OF THE DAY

The High Hand for the High Hat.



A LAW has just been suggested in Paris which will attach a policeman to every theatre for the special purpose of compelling women to remove their hats. It is expected that the stately guardian of the peace will stalk down the aisle, deliver a warning to the wearer of an offending hat, to be followed by arrest if she refuses to remove it.

The theatre hat nuisance no longer troubles New York, but it is more than likely that the Parisian idea might be adapted to the theatre culture.

Women no longer wear hats in the theatre, to be sure—possibly because they could not get in the door if several feet of fashionable headgear were added to the towering structure of false curls now fashionable. Masculine agitation against the now obsolete theatre hat, as the unfortunate agitators have now discovered, merely removed a mountain to substitute a mattress. The irregularities of millinery occasionally offered an interference through which the man behind might obtain a glimpse of the play he had paid to see, but the compactness of a two-foot coiffure holds no such hope for him.

But does he deserve relief? Unquestionably women would not wear either false hair or towering hats if he did not approve of them. It is the light in his eye when it falls on two feet of millinery or two pounds of dead curls that encourages the woman he admires to practise these inartistic atrocities—unless, to be sure, it's the light she sees in them when he perceives other women as bedecked.

Sometimes man, to escape responsibility for woman's follies of coiffure or attire, puts forth the feeble theory that women dress for each other, not for men. But as a matter of fact, no woman would ever get out of a wrapper if the possibility of masculine admiration were removed.

The very man who growls about the hat or hair of the woman in front encourages feminine continuance in the custom by preferring an exaggerated type of beauty himself.

A woman faces a difficult choice when she has to decide whether to please the one man behind her in the theatre by plain hair dressing or attract the admiration of all the others by a striking coiffure.

Undoubtedly she should respect his rights, but undoubtedly she generally doesn't.

And if the projected French law making high-haired offenders of her sort liable to arrest were adopted here, Commissioner Bingham might have additional use for a secret service fund to enable his sleuths to find out just what women in a theatre audience were liable to arrest for false hair.

May Manton's Daily Fashions.

THE Empire skirt is an unquestioned favorite of the season and is so pretty and attractive, whenever becoming, that it seems likely to extend its popularity indefinitely. This one can be made either in long or walking length and with or without a seam at the centre front. When the seam is used it becomes six corded and has the advantage of cutting from narrower material without pleating, which in these days of plain skirts is a fact to be borne in mind. If the Empire line is not found becoming the skirt can be cut off at the waist line and finished with a belt.



Five Gored Empire Skirt, Pattern No. 5929.
 For the medium size is 7-8-4 yards 21, 7 yards 27, or 44 inches wide when material has figure or nap; 7-8-4 yards 21, 5-8-4 yards 27, or 41-4 yards 44 inches wide when material has neither figure nor nap.
 Pattern No. 5929 is cut in sizes for a 22, 24, 26, 28, 30 and 32 inch waist measure.

Call or send by mail to THE EVENING WORLD MAY MANTON FASHION BUREAU, No. 21 West Twenty-third street, New York. Send ten cents in coin or stamps for each pattern ordered. IMPORTANT—Write your name and address plainly, and always specify size wanted.